FIRST LESSON A.

Pupils who have learned the notes or play another instrument may read this 1st instruction anyhow.

How is a musical sound represented in print?

The 1st thing to do is to trace 5 lines.

No. 1. The lines are of course numbered from bottom up. The empty space between 2 lines is used to write notes upon, therefore you must also name them, 1st, 2nd, 3rd and 4th space.

In order to fix the names which these lines and spaces will get, a sign is placed at the beginning.

In No. 2 we show you how to begin to make the sign. A dotted curve shows the beginning.

The main part of it is that it encircles the 2nd line. The rest of the clef, as it is called, is simply ornamental. This sign signifies that the 2nd line gets the name G.

At first, musicians wrote a G on the 2nd line.

To express musical sounds, 7 names only are used. The 1st 7 letters of the alphabet.

It is therefore much easier to read and to write notes than people generally think. But there are not only 7 different sounds. The seven notes repeat themselves higher and lower just as we do not have one week but a good many weeks; therefore when you have arrived at the note G, the next higher one will be A again.

In No. 3, we give you the names of the spaces and lines higher than the 2nd line and lower also.

The space between the 2nd and 3rd lines, or in short, the 2nd space has the name A, the 3rd line B and so on.

Above the 5th line, we have the note G again and to write the next higher A, we draw another line but make it just short enough to write A on it. Going downwards, we find that the note under the 1st line is D and to write a lower note or name, we must again draw a little short additional line called a ledger-line.

In No. 4 the shape of the notes as they are now used is given.

Notes are written differently in order to be able to tell how long they should be heard. The longest note is represented by a ring or oval, the whole note. Give it the time of 4 seconds.

When a note must be heard half as long it is written as a ring with a stem. A note that must only be heard for the time of one second is written as a dot and stem or a black spot and stem and is called a quarter note.

The notes that follow after are always half as short. One little hook or 2 or 3 are used to show the shorter notes, 8ths 16ths etc.

Do not worry about them now. You will not have to play fast yet.

No. 5 shows you different notes written on the 2nd line and every one of them is G. At the end of No. 5, the notes are simply written as dots which is sufficient to learn to tell their name. You must do the same, write some dots all over the staff and then write the names below, but do not copy No. 5, write them from memory and you will soon know the name of every line and space.

When you have devoted a few minutes to understand the above and written the notes, then you may take your instrument and read the instruction sheet B.

N. B. When writing always mention instrument. Confine your questions to ONE LESSON ONLY. Give name of lesson, number of staff, number of measure, and be brief. Give full name and address.

FIRST LESSON B.

The illustration shows how to hold the banjo.

You may touch the banjo head gently with the little finger of the right hand near the bridge for the present but you should aim at once to hold the right hand correctly without doing so.

The bridge should be placed as far from the 12th fret as the 12th fret is from the nut. The nut is the little bridge at the end of the finger-board where the strings pass over going to the pegs.

You must now, with the assistance of the tuning or pitch-pipe (which gives the 5 sounds or notes) try to tune your banjo.

No. 6 gives the notes to which the strings are to be tuned. Notice that the 2nd string is tuned to a sound which is called G# and which is a half tone higher than G (natural).

No. 7 shows at what fret of a lower string a note, which has a string "of its own," can be found.

Some pupils are able to tune an instrument in a very short time, others not. Wait for the 2nd lesson.

It will be sufficient to stretch the strings just enough to offer a gentle resistance to the fingers and to produce a full tone when released.

What you must learn this week is to be able to pick the strings with certain fingers and to count aloud while playing in order to learn the time value of the notes.

In No. 9, the clef is followed by 2 "fours". These figures are called the time signature and signify that every measure must last as long as or longer than it will take to play 4 quarter notes or their equivalent.

Begin at once by counting several times from 1 to 4 and very slowly; give every word or count the time of one second.

After you have said 4, prepare your thumb and pull the string when you count 1. Wait patiently until the 4 seconds have passed, then pull the string again.

A beginner fixes the time value of a whole note. In plain English, play very slowly.

You see now that the 1st 2 measures of exercise No. 9 are taken up by one note only, a whole note, whereas in the 3rd measure, you will have to pull the 4th string when you say 1: then pull it again when you count 3. (Half notes).

The next measure is the same and the last 2 measures are taken up by quarter notes, the string to be pulled for every count.

The 2 dots before the double bar signify that the exercise must be repeated and there is no limit to the number of times for which you will repeat such a gymnastical finger exercise, but bear in mind continuously that you must count aloud.

You must not try too much at a time the first day. It depends entirely upon how long you are able to practice.

N. B. When writing always mention instrument. Confine your questions to ONE LESSON ONLY. Give name of lesson, number of staff, number of measure, and be brief. Give full name and address.

FIRST LESSON C.

In No. 10 a measure lasts only half as long as those of No. 9. The exercise is written in two quarter time; you count two for every measure. In the 5th measure you find a sign, a heavy line over the 3rd line of the staff which is a half rest and simply signifies that you must stop playing until you have counted two.

In the 6th measure, you have a quarter rest, nothing to play for the 1st count and this repeats itself in the 7th measure and in the last measure you have a quarter rest for the 2nd count. Rests are signs of silence which are just as important as notes.

We will give you in this lesson more instruction than the average teacher gives in four or even more lessons and we repeat again that you must not try to take too much at once.

No. 10 is an exercise for the 3rd string which we want you to pull with the 1st finger. In exercise No. 11, the measures last for the time of three quarter notes. It is written in three quarter time. Pull the 2nd string with the 2nd finger.

In the 1st measure, we introduce a sign which you must at once learn to comprehend. It is a slur or tie and when it connects two notes of the same name without any other notes appearing between, it signifies that the 2nd note must not be played, but that the sound or note must be heard for the time value of the two notes.

You count: 1, 2, 3 for every measure: pick the 2nd string and wait patiently until you have counted 3 when you will play the 2nd measure.

In the 2nd measure you have a dot to the right of the note which has exactly the same meaning as the slur in the 1st measure. A dot makes the note half as long again.

In No. 12 you are shown that instead of writing 2 fours, a C may be printed after the clef which stands for common or four quarter time.

Count the same as for No. 8.

In the 4th measure, you have a new rest, a heavy line below the 4th line of the staff which is a whole rest and signifies silence for the time of a whole note, 4 counts: but always bear in mind that although you do not play, you must not count faster.

In No. 13, we show you the different marks used to show that the note E written on the 4th space should be played on the short string.

It is always played with the thumb and may be marked as follows: either it will have two stems, the upper one with a hook or it will be marked with a cross or O.

The finger-board shows where, at what frets to find on a lower string the note to which the higher string is tuned.

N. B. When writing always mention instrument. Confine your questions to ONE LESSON ONLY. Give name of lesson, number of staff, and number of measure, and be brief.

B.

SECOND LESSON A.

Although this is the 2nd lesson of the banjo course, it is also sent to pupils who started with a more advanced lesson because many have not been taught properly how to tune the instrument. If not played according to the instruction it will be useless.

The E must be played on the 4th string at the 7th fret. You will have to move a little from the nut to reach it with the 4th finger.

Play the 1st 2 notes several times until your ear is thoroughly accustomed to the difference between the 2 notes. Then play the E on the 3rd string and compare it with the sound produced at the 7th fret of the 4th string.

It is necessary that 10 minutes should be devoted to this until the 3rd string has been tuned properly.

The sign in the 2nd measure is a repeat mark and signifies that the 1st measure must be played over again.

In the 3rd measure tne middle E is marked with a nought which signifies that it should be played on the open string whereas the other E should be played on the 4th string. In short, the 1st staff must be used to tune the E string. When the tuning purpose has been arrived at, then the 1st staff must also be played in strict time while counting aloud from 1 to 4 for every measure.

The 2nd staff is a similar exercise to find the sound to which the 2nd string must be tuned which is the note G#, a half tone higher than G. This note must first be made at the 4th fret of the 3rd string.

Practice it in exactly the same manner as the 1st staff.

To find the sound or note to which the 1st string must be tuned, the 2nd string must be stopped at the 3rd fret which gives you the note B.

This exercise must be played in 3/4 time, every measure only lasting as long as three quarter notes.

To find the note or sound to which the short string, the 5th string which is also called the thumb string, is to be tuned, you must stop the 1st string at the 5th fret, then compare it with the short string.

This same note can also be found at the 12th fret of the 3rd string.

In the 3rd measure of this exercise, 4 E's must be played in the correct tuning.

In banjo music it is shown in different ways when the note E on the 4th space should be played on the 5th string. Sometimes the note has a double stem as shown in the 2nd measure of the last exercise.

Sometimes it is marked with a nought and sometimes with a cross. Every one of these signs indicate that the 5th string should be used.

N. B. When writing always mention instrument. Confine your questions to ONE LESSON ONLY. Give name of lesson, number of staff, number of measure, and be brief. Give full name and address.

B.

SECOND LESSON B.

We give you next a finger-board with the natural notes marked on every string and below on the staff you have the natural scale of C.

A scale consists of the 7 notes in succession with the 1st one repeated. Call them by degrees, 1st-2nd-3rd-4th-5th-6th-7th-8th.

You see a slur from the note E to F, and from the note B to C.

It is printed to attract your attention to the fact that the difference between the other notes, the distance or difference is a whole tone, two frets on a string.

Learn to read these notes with patience and regardless of time.

If you play one at a wrong fret, do not continue but repeat until it has been thoroughly impressed upon your mind.

The fingers of the left hand which are to be used for the frets, correspond with the number of the frets. The 1st finger will generally be used for the 1st fret, the 2nd finger for the 2nd, the 3rd for the 3rd fret and the 4th for the 4th and 5th as well.

Give your particular attention to the note C played at the 3rd fret and the G which is played at the 3rd fret of the 3rd string.

You may make up an exercise, train your 3rd finger now to change from the 4th to the 3rd string. Raise it and strike the string vigorously near the fret.

When this has been thoroughly learned and you are able to play the scale of C, then you take the last exercise in which you see that the 3rd and 4th measures are in brackets and are marked 1st. When they have been played, the double bar and two dots indicate that you must repeat from beginning and the 2nd time you omit these 2 measures and play the last to finish the study.

This will occur frequently in pieces. "Fine" means "the end".

The sign in the last measure of the 1st staff which occurs also in the last measure of the 2nd staff, is a quarter rest. It signifies that you must play nothing while counting just in the same manner as if you had to play.

You should not try to play the whole lesson the first day but be satisfied with learning a part of it.

If you learn your music by the spoonful, you will be much more satisfied with your progress than if you practice too much at a time.

N. B. When writing always mention instrument. Confine your questions to ONE LESSON ONLY. Give name of lesson, number of staff, number of measure, and be brief. Give full name and address.

THIRD LESSON.

The strings of the banjo are tuned in such a manner that the easiest scale is the scale of A, 3 notes of which must be raised, F, C and G.

At A, we show you how the sharps are placed on the staff. At B, we show you that these sharps effect also the higher and lower notes of the same name.

No. 2. The 3 sharps signify that each and every F, C, G, must be played a half tone higher, one fret nearer to the bridge than the fret at which you find the natural notes.

We give you next the scale of A, the 7 notes in rotation in whole notes. Pick the string when you count 1, and wait until you have said: 2, 3, 4.

A whole note must be heard for the length of four quarters and you will give every count, the length of a second.

From the 8th measure on, the scale downwards is printed in half notes: pull the string when you count 1 and pull the same string again when you say 3.

In the last measure you pull the string and count: 1, 2.

Touch the string with the thumb at the same time that you say 3. This will stop the string from vibrating for the half rest.

The two dots and the double bar signify that the exercise should be played over again.

In No. 4, we give you again the notes to which the strings of the banjo are tuned and in No. 5, we show you these notes as they would be written for the piano or organ.

The 4th string is tuned to the note C on the piano. The 3rd to G, the 2nd to B, the 1st to D and the short string to G, one octave higher than the 3rd.

When you play alone, you need not bother at all about this.

In No. 6, you have an exercise in 3/4 time which means that every measure must last as long as it will take to play 3 quarter notes.

Count from 1 to 3 and pull the string for every count.

The drawing of the finger-board will enable you to find each and every note easily.

The sign in the last measure of the 1st staff of No. 6 is an abbreviation, a repeat mark and signifies that the preceding measure must be played again.

In the 2nd measure of the 2nd staff, two quarter rests are introduced, nothing to play for the 2nd and 3rd counts.

The word "Fine" means "end". A double bar and dot signifies that the 1st strain must be repeated.

To play these exercises, you will play the lower notes, the 1st of every measure with the thumb and the other notes with the 1st and 2nd fingers.

As the E on the 4th space is marked with an extra stem and hook, it simply signifies that the short string must be used.

At the end, you will find D C which stands for Da Capo meaning, from the beginning: Al Fine - to the end.

You do not finish at the end of the page but begin No. 6 over again and stop at the word "Fine".

N. B. When writing always mention instrument. Confine your questions to ONE LESSON ONLY. Give name of lesson, number of staff, number of measure, and be brief. Give full name and address.

B.
Series 1.

FOURTH LESSON.

The C after the signature stands for common time which is the same as four quarter time when a measure takes up the time of four quarter notes, four seconds for the present.

No. 1 is a tuning exercise.

Play low A then stop the second string at the first fret which gives you the octave (eighth) of A, the A written on the second space. Those two strings pulled separately or together must produce exactly the same effect because they are the same note but in different pitch.

Repeat those notes until the strings are tuned correctly.

The note E written on the fourth space is an octave higher than E on the first line. The former is frequently marked with an extra stem and hook, signifying the use of the 5th string.

The cross beneath refers to the thumb.

Play the two B's as a tuning test.

No. 2 is a preparatory study for chords. You will often have to play the notes printed in any of these measures at the same time, as a chord.

Use the first finger for A, second string, first fret and second finger for C#, second fret, first string. Learn to hold both fingers down, then play. Learn first to hold the fingers down for the 3rd measure.

The second finger placed on the E string, second fret, and the first finger on the second string, first fret, and little finger on the first string, third fret.

The sign in the 4th measure is a repeat mark. The preceding measure you must repeat.

Two notes printed on the stem must be played at the same time. The two strings must be pulled at once.

No. 3 is a little piece in polka or two quarter time. Count continuously aloud while playing. If you do not do it now, you will soon complain that you are not able to keep time.

You have to play 8th notes. You must therefore divide a measure into 4 counts, beats or words. Count: 1, 2, 3, 4, or 1 & 2 & , a word for every 8th note, two words for quarter notes etc.

When the note C# and E occur on one stem, you will play E on the 5th string. The last note of the 6th measure is connected by a tie or slur to the next note. This signifies that instead of pulling the note B with a finger of the right hand you simply snap the string with the middle finger of the left.

No. 4 is the scale of A again in rhythmic form, divided into measures.

Count: 1 & 2 & 3 & 4 &. Wait for two words for the quarter notes.

Follow the fingering for the right hand carefully.

Play the last measure only when you want to stop.

In No. 6 you find 12 notes in the first measure whereas you only expect 8 of them.

The time value of a note is frequently divided into three parts of time instead of two, but we have no specially shaped notes to show this. The three 8th notes are simply printed in groups and sometimes you will find a slur and a figure 3 over or under them. Such groups are called triplets. Count: 1 & & 2 & & 3 and and 4 and and; or better still count: 1, 2, 3, 4 and play 3 notes to each count. Count just the same way for the second measure and wait for the quarter note and rest just as if you were playing.

B.
Series 1.

FIFTH LESSON.

When you begin a scale on G, the 7th degree of the scale must be raised a half tone. Play F#.

The sharp is placed at the beginning on the 5th line but the F on the 1st space must also be played sharp.

The G on the 2nd line is found on the E string at the 3rd fret and played with the 3rd finger.

The strings are always pressed down near the fret.

All scale work should be begun slowly and the speed increased according to the ability of the fingers.

Before playing learn to name the intervals (notes) of the scale of G viz:- G-A-B-C-D-E-F# G.

Every measure takes up the time of 4 quarter notes. Count from 1 to 4 for every one and give a count the length of a second.

No. 2 introduces a new mode of scales, the minor scale.

In the major scale, the 4th degree or note is a half tone higher than the 3rd and between the 7th and 8th degrees, there is also only a difference of a half tone.

Begin on A; the 3rd degree is only a half tone higher than the 2nd and this is the characteristic difference between a major and a minor scale.

This scale is the natural minor scale because there are neither sharps nor flats in the signature. It consists of 7 notes, A-B-C-D-E-F G- but the 7th degree as stated above must be raised. Learn to name and play this scale viz:- A-B-C natural-D-E-F natural-G#-A.

In No. 3, we give you a melody, a iece in A minor.

Count slowly because there are several measures which are not easy as you will have to move with the left hand far enough from the nut in order to be able to reach easily for the 6th fret with the little finger.

In the last measure of the 1st staff, there is a half note with a dot to the right.

A dot on the right side of a note augments the time value of the same by half. In that measure, it is therefore, worth a quarter note and the note E must be held or heard for 3 counts.

In the 3rd measure of the 2nd staff, you are told to play the note A on the 2nd space with the 3rd finger on the 3rd string at the 5th fret because it is easier.

The sign in the last measure of this staff is a repeat mark and means to repeat previous measures.

In the last measure of No. 3, you have a quarter rest and a half rest. Count just the same as if you had to play and begin over again.

No. 4 gives you chords which will always occur in pieces written in the key of A.

A nought always means that open strings are to be used. The figures placed in front of notes refer to the left hand.

No. 5 is the same as No. 3, but written as it should be played later on when you are able to play faster. By No. 3, we want to show you that a piece written like No. 5 is easy to learn if you play it much slower than written.

N. B. When writing always mention instrument. Confine your questions to ONE LESSON ONLY. Give name of lesson, number of staff, number of measure, and be brief. Give full name and address.

B.
Series 1.

SIXTH LESSON.

Before you begin to play this lesson turn back to lesson 3 and learn to name and play the scale of A major viz:- A-B-C#-D-E-F#-G#-A.

The exercises of this lesson are all written in the key of A in which 3 notes are raised, F#, C#, and G#.

In No. 1 you have a melody with accompaniment. The melody-notes have the stems turned down. The 1st note is written as a half note with a dot to the right which signifies that it should be heard for the time value of the 3 quarter notes. This can only be done on the banjo by pulling the strings vigorously in order that it be kept vibrating until the next 2 notes are played. The rest over the note is a voice or part rest and shows that the accompaniment (the higher voices) have nothing to do.

The next 2 notes, A and C# are of course to be played on the 2nd count. It is absolutely necessary that you count from 1 to 4 for every measure and avoid one bad habit which is to stop at the end of a staff. You should always look a measure ahead and there should be just as little break of time between 2 staves as between 2 measures.

Notes on one stem or written above each other are of course played at the same time and the fingers of the left hand must, therefore, be placed at once at the proper frets.

The dots in front of a double bar signify that the strain (8 measures in this case) must be repeated.

There is no limit to how many times you should play such an exercise. You should keep at it until you are satisfied with your work.

In No. 2 every measure lasts but as long as 3 quarter notes. You count 1 to 3. This number is a preparation for chords.

When the notes of a chord are played in succession they are called broken chords.

The sign in the last measure of the 1st staff is a repeat mark. The preceding measure must be played over again.

When the note E on the 4th space is marked with a double stem, it signifies that it is played on the 5th string with the thumb.

In the last measure but two, an accidental sharp for the note D occurs; D# is of course played with the 4th finger on the 1st string at the 4th fret.

A dot and curve over the notes G# and D in the last measure are called a pause. That sign signifies that you make a longer stop than usual, just as you would make a pause while speaking after having said something of importance.

Da Capo al Fine signifies from beginning to end.

No. 2 must be played every time from the beginning and you end at the double bar of the 3rd staff.

No. 3 is practically the same exercise as No. 2, but written in 6/8 time. Count six for every measure but do not play faster until you are able to do so.

Having had many calls for instruction books which teach the keyboard of the piano or organ, also the scales, major and minor, we keep on hand, the "Fundamental Rudiments of Music" by J. P. Weiss, the regular price of which is 50¢ and which we send to our pupils on receipt of 25¢ per copy

N. B. When writing always mention instrument. Confine your questions to ONE LESSON ONLY. Give name of lesson, number of staff, number of measure, and be brief. Give full name and address.

B.

THE STUDY OF THE FINGER-BOARD.

The first illustration shows the position of the left hand to make a Barre, to place the first finger across the finger-board which will give the four notes of a chord.

The second illustration shows what is called the small Barre and a "position", notes that are to be made by other fingers.

In many methods, cuts of the finger-board are given or a chart.

You will learn faster and be more certain of what you are doing by studying the finger-board without a chart.

Find at what frets the notes of the first chord are to be found.

It is marked B which signifies that a Barre will be sufficient at the fifth fret.

The second chord is marked 8 star B.

The first finger placed at the 8th fret will give the note F on the fourth string and C on the third. The higher F is made at the 9th fret of the second string with the third finger and A at the 10th fret on the first string.

The third chord is one that occurs frequently. Find the position and frets.

We want you to study the other chords by yourself and write to us if you are not able to find the frets or fingering, but you must copy the chord when writing.

The chord in No. 4 does not occur in music. The lower F has only been printed to be used as a position exercise with Barre. The G which is printed next must be played as the lowest note with the little finger.

The chord given in No. 6 is one that occurs more often than any other. It is a strict position without Barre. Second finger for C sharp, first for E.

The third illustration shows the position of the right hand to make the tremolo.

The string is made to vibrate with the first finger-tip by "brushing" it forwards and backwards. Practice this slowly for a few minutes daily.

A special lesson for the tremolo will be sent later.

N. B. When writing always mention instrument. Confine your questions to ONE LESSON ONLY. Give name of lesson, number of staff, number of measure, and be brief. Give full name and address.

NOV 7 - 1908

B.

POSITIONS AND BARREE.

The first few drawings introduce chords which are relatively easy but nevertheless you should give them your particular attention as they demand the Barree.

You have to lay the first finger across one fret of the finger-board to produce several notes.

The bass note is of course played first and not held down while the balance of the chord is played.

The fret at which the first finger makes a note is generally called the position fret. Therefore the very first chord would be the third position or third barree.

The fourth diagram gives you a barree and position: in other words, a chord in the second position with barree.

Learn the names of the frets carefully, particularly those in higher positions which you find in number three.

No. 4 and 5 are simply exercises for the practice of some of the chords illustrated above.

For recreation we send you a little piece, "Lardy Dah" which you should use as a time exercise, counting aloud continously and dividing each measure into 16 counts in order to make sure that you will play the 16th notes at the proper time.

Count: 1 & 2 & 3 & 4 & 5 & 6 &, begin on 7 and give each 8th note the time of two counts or words.

Remember that when the same note is to be played repeatedly, you should change fingers, alternately, the first and second.

B.

HARMONICS.

Harmonics are flute-like sounds which are produced by merely touching a string with the fingertip, not pressing it against the finger board, and taking it off as soon as the string has been vigorously picked by a finger of the right.

Bear in mind that the Banjo strings are actually tuned one octave lower than the notes are printed and in comparison with other instruments or, you may say: Music for the Banjo is written an octave higher than the pitch of the notes on another instrument.

To produce a flute-like (Flagolet) B, touch the 1st string at the 12th fret.

At the 12th fret you make the harmonic of the open string.

At the 7th fret you get the harmonic of the 5th.

The 5th of B is f.--B C D E F. 1-2-3-4-5.

At the 5th fret you get a harmonic sound which is an octave higher than the open string.

At the 9th or 4th fret you get the harmonic of the 3rd of the open string.

You should commit all these harmonics to memory if you desire to be able to introduce them in a piece and this requires patience.

This lesson cannot be learned thoroughly in one week unless you are gifted with an exceptionally good memory.

A chromatic scale of harmonics can be played above the 12 fret. To play these harmonics the strings must be pressed down in the usual manner with the left hand finger at the 12th fret. Then touch the string gently at the 12th fret from the one at which the string should be stopped (to play the note in the ordinary way) with the first or second finger of the right hand, and pull it with the thumb which must be drawn well under the hand This is also quite difficult and requires much practice.

To make the harmonic A sharp for instance, press the 4th string down at the 12th fret with the left hand middle finger. Then touch it at the 13th fret with the first finger of the right hand, and pull the string with the right hand thumb, which must be drawn under the hand. You will at once recognize that this is a new "wrinkle" which will keep you busy for many an hour.

The very last group on this sheet, the notes, B G E G B occur frequently and not in the same rotation, you may find: E G B G E or any other combination. It is easily played as you simply have to lay the first finger across the 12th fret.

The 4th string will be tuned to B.

NOTICE--When writing, or returning written exercises DO NOT FAIL to give COMPLETE name and address. Also mention instrument and name of last lesson received.

STUDIES FOR RAPID EXECUTION.

Until within a few years, it was not thought possible to play rapid runs on the banjo, and in fact it was not possible to play anything very rapidly, owing to the crude method which was employed by practically every one who played, of usig the same finger to pick all notes which happened to be made on the same string. For example, in playing the scale of A, the thumb was used for the first four notes, just because they were all made on the bass string, and all the notes that were made on the first string were always picked with the second finger. It will be seen at once that the speed one could obtain must naturally be limited to the rapidity with which he could work this one poor finger, or thumb, as it happened to be.

The fingering that is almost universally used at the present time by all the best players is known as "alternate fingering", and simply consists of alternating two fingers, or the thumb and one finger, in all places where speed is desired. This system has been used with the guitar for a long time, but was never applied to the banjo until Alfred A. Farland, without a doubt the greatest banjoist in the world, discovered, or at least made use of it in his solos and published music.

If you are at all familiar with piano or organ playing, you will remember that when a scale is played on one of those instruments, the same finger is not used all the way up, in fact, the same finger is never used twice in succession. Now, of course, the principle of the thing is the same, no matter what instrument is being played. The work must be divided among the fingers, and the simplest way of doing it on the banjo is to divide it between just two fingers, although sometimes it is advisable to use three. The difference between using a single finger and dividing the work between two may be illustrated by a person hopping along on one foot, instead of using both when he is in a hurry to get somewhere.

The accompanying music is intended to develop the fingers in this way, and must be carefully practised. You will notice that the first exercise begins with the 1st finger, and then the thumb takes the 2nd note. The same method of alternation is kept up all the way through, even though it may not be marked all the way. In the 5th measure, it is easier to use two strings, so the fifth and first are used, both of course giving the same note, that is, when the 1st is stopped at the 5th fret. In the 9th measure, the thumb must slide from the 4th to the 3rd string, this being indicated by the dash between the signs. The same thing occurs in the next measure, only this time it is the 1st finger which slides, or is drawn back from the 2nd to the 3rd string without being lifted between. Of course these slides must not be made any faster than if they were picked in the regular way. The object of this is to leave the finger or thumb, as the case may be, free for the next note.

In the 20th measure, the 3rd and 1st fingers are used on the bass notes, since the position of the hand does not have to be changed and it is a little easier in very rapid playing. In the 22nd measure it is necessary to use the 2nd finger to pick the 3rd string. This is rather unusual, but there is no reason why it cannot be done if necessary. A little further on, the snap is also introduced. This simply means that the left hand picks the open B, by pulling the little finger easily off the string. The general idea is the same in the 2nd exercise, only it is in the key of E. These must be practiced until they can be played very rapidly.

B.

CHROMATIC STUDIES.

The study and practice of chromatic passages is of the utmost importance to the banjoist, since there is no kind of work which gives such an all-round development to both hands. Of course the old style fingering, which decreed that one finger must always play one string and no other, would simply be of no use at all in this rapid work, since trying to play a rapid passage on any string entirely with any one finger would be exactly like a man who was in a great hurry to catch a train, but insisted on hopping to the station on one foot, instead of dividing the labor between both his feet.

If the right hand fingering is carefully followed in No. 1, there will be no difficulties. It happens once that the second finger of the right hand must pick the second string, which is unusual but not unlawful. The first measure of the second strain also has an example of using the second string for a note which is usually played on the first string. This is indicated by the figure in the circle. These strains are both well worth repeating, and many times.

The same general principles apply to the Jig, even to the accent, which is placed at the beginning of each new group of notes. The first measure has a double sharp, which has the effect of shaping the F#, already made so by the signature. It also occurs again in the fourth measure and this time, what is known as the "restoral sharp" has to be used to bring the F back to its normal condition.

NOTICE--When writing, or returning written exercises DO NOT FAIL to give COMPLETE name and address. Also mention instrument and name of last lesson received.

E MINOR.

Besides the major scale of G, another scale exists which has the same signature, F# and begins on E, the scale of E minor. In the 7th degree, the note D must be raised by an accidental, there is also another kind of minor scale which has both 8th and 7th degrees raised by an accidental.

Notice that D# is a tone and a half higher than C.

All these scales are called diatonic which signifies, "through the tones". They contain the seven notes and as they are either a whole tone or a half tone apart, the step of a tone and a half used to be considered as not desirable.

Play the minor scale also as given in No. 2, the melodic minor whereas the first one is called the harmonic.

Next to the scales, you have the notes which form the common chord, the 1st, 3rd and 5th degree of the scale.

A waved line signifies that instead of pulling all the strings at the same time, the notes are played in very rapid succession as shown by the small notes underneath the last measure.

The note E written on the 4th space is frequently marked with an upward stem and also a hook with a cross, or with a nought, which different markings always signify that the short string should be used.

No. 3 gives a chord in the key of E minor.

Figure 3, cross or star and the letter B always signify that the left hand must move far enough to easily reach the fret indicated by the figure with the 1st finger of the left hand. The B stands for Barre and signifies that the 1st finger will have to make two or more notes and must be laid firmly across the fret.

Notes printed above each other are always played at the same time regardless of the direction of the stems of the notes.

At the very beginning the stem of the lower A is turned down which means that it forms the bass. The half rest under the staff shows that the bass does not play for the 3rd and 4th count.

The two notes which begin the melody are called starting notes and are not called the 1st measure.

On account of the 8th notes occuring you should count: 1 & 2 & 3 & 4 &, and start when you say "four".

To play F# on the 5th line, you have to move with the left hand far enough to reach easily with the little finger for the 7th fret. The measure which is complete is called the first. What is missing at the beginning will be found at the end of the strain or piece.

Two half notes A in the 8th measure are followed by a double bar which shows the end of a strain, and the note that follows is the starting note for the 2nd strain.

High A is made at the 10th fret with the 3rd finger and F# with the 1st finger.

The notes C# and E in the 2nd measure and others may be made by a Barre at the 5th fret, 1st and 2nd string, or the E may be played on the 5th string. Play B and D in the 18th measure by making a Barre at the 3rd fret.

N. B. When writing always mention instrument. Confine your questions to ONE LESSON ONLY. Give name of lesson, number of staff and number of measure, and be brief. Give full name and address.

B. KEY of D.

When you wish to play the same melody, the same scale as the one that begins on C or on G and you wish to begin on the note D, 2 notes must be raised, the F and C and therefore, 2 sharps are placed at the beginning and are called the signature.

They are conventionally written on the 5th line and 3rd space, but as said before, affect every F and C. Learn to name this scale viz:-D-E-F#-G-A-B-C#-D, before you begin playing.

Count four for every measure and count aloud while playing. In the last measure you have a half rest, nothing to do for the counts 3 and 4. On the banjo, the notes can actually not be played so that they sound for the full length of time of a long note unless you make a tremolo which later on will be explained.

In No. 2, you have a piece in the key of D which means that the notes of the scale are, so to speak, "shaken up" to form a different melody.

The starting measures impress that key upon your ear at once very forcibly because the melody consists of the notes of the common chord which are the 1st, 3rd and 5th degrees of the scale.

When you will find the notes easily and play in time without making a single mistake, you must play this No. 2 with expression. The beginning is marked mezzoforte, half loud.

Play near the rim of the banjo until you get to the 8th measure when you pick the strings near the bridge and will thereby produce a louder tone.

In this country the music for the banjo is not written in the same key as for the piano or other instruments.

In No. 3, we give you the notes to which the banjo is actually tuned. These notes are written in the F clef. In the F clef, the name of the 4th line is F. The notes in No. 3 are therefore in rotation, C-G-B-D-G, the same as those which follow in the 2nd part of No. 3 written in the G clef.

We give you this instruction in order to enable you to tune your banjo with a piano or organ. In No. 4, you have the chords which will occur more frequently than any others in the key of D.

When the notes are written above each other, the strings are pulled at once. You should make of such a chord, an exercise as illustrated in 8th notes in No. 4.

The last chord in that number, the notes G-B-D- are to be played as a barree. A finger of the left hand is laid across the 3 strings at the 3rd fret. To do this your hand must be pushed downward and the wrist held high and arched.

No. 5 is a march in the key of D and in 6/8 time. Count carefully for every measure from 1 to 6 and pull the notes that fall on the 1st and 4th beat more vigorously.

N. B. When writing always mention instrument. Confine your questions to ONE LESSON ONLY. Give name of lesson, number of staff, number of measure, and be brief. Give full name and address.

B. F SHARP MINOR.

The 1st number is a minor scale started on the note F#.

It has the same signature as the major scale of A, 3 sharps.

The bars do not divide the scale into measures but merely show the change of string. In a minor scale the 7th note or degree must be raised a half tone by an accidental. In this scale it is E#.

This is the same sound as F but it must not be called nor written as F because by so doing there would be one note missing in the scale; the E and the note F would occur twice. Learn to name the intervals of this scale viz:- F#-G#-A-B-C#-D-E#-F#- both ascending and descending. Play and name this scale until you can execute it rapidly without error. Pronounce the name of each interval as played.

Dots only have been used because we desire only to show what notes form the scale. On the B string you have to play as high as the 7th fret. You must therefore move away from the nut after having played the note B and just far enough to be able to place the 1st finger easily at the 6th fret, E#.

After playing F# and E# you move back to the 1st position.

In No. 2 you have the chords that will occur most frequently and illustrations of the finger-board showing just where to place the fingers.

As a recreation you have a Polka or Two Step in which the 2nd part is written in the key of F# minor, the relative minor of A, called thus because it has the same signature and contains the same notes as the scale of A, the E# only excepted.

N. B. When writing always mention instrument. Confine your questions to ONE LESSON ONLY. Give name of lesson, number of staff, number of measure, and be brief. Give full name and address.

B.

THE TREMOLO A.

The Tremolo, the repeated note, is one of the most effective styles of playing the banjo. We start you therefore, at an early stage with some preparatory work as it takes some time to become an expert.

The tremolo is produced by a sweeping movement of the 1st finger over one or several strings.

To do this the 2nd and 3rd finger-tips are placed on the head of the banjo, the wrist is held high.

The fore-finger moves from the 3rd joint and is held straight. Play the upper note only at first. Begin with a movement towards your body. Count always aloud.

When this has been done you play the lower note also. It must be picked vigorously as it should be heard for its full time value, and must be played at the same time as the first tremolo-note.

Remember: You are not expected to learn this in one week but you should use these studies for weeks to come; every day as long as convenient.

No. 4 gives a tremolo of 4 notes to each quarter note.

This piece begins on the 6th or last eighth note of a measure. Begin to count: 1, 2, 3, 4, 5, then play, but do not count fast.

The 2 above the note B signifies that it must be played with the 2nd finger by striking the 2nd string forcibly at the 3rd fret <u>without</u> pulling it.

To play the 2nd part of the 2nd measure of the 2nd staff you move to the 5th position to the 5th fret and press the 1st finger across the finger-board. The F sharp is played with the 4th finger and the D that you will have to play in the last measure of the second staff is played with the 2nd finger at the 6th fret of the 2nd string.

A cross or O over the note E on the 4th space signifies that it is played on the 5th string.

The notes A C sharp E, the chord in the 3rd measure of the second staff and whenever it appears can also be played easily by a Barree at the 5th fret, pressing the first finger across the finger-board.

Pupils who have much time for practice and wish to get other music will be able to do so by getting the Cadenza, a monthly paper devoted to string instruments. Every number contains several pieces and highly interesting and instructive reading matter. Write for particulars.

N. B. When writing always mention instrument. Confine your questions to ONE LESSON ONLY. Give name of lesson, number of staff, number of measure, and be brief. Give full name and address.

Copyright 1907 by U. S. SCHOOL OF MUSIC, N. Y. C.

B.

Tremolo B.

This is an exercise for tremolo in banjo style, when a note is played repeatedly by brushing over a string forward and backwards with the fore-finger tip while the thumb picks a lower string on certain beats.

Although No. 1 is written in two-quarter time it should at first be played as slow as possible. In fact in accordance with the ability of the performer.

In No. 2 another style of tremolo is given where the melody-note is played alone and followed immediately by the tremolo movement.

This number may also be played by picking the notes which have the stems turned upwards changing fingers, and the amount of notes may be doubled, and played with tremolo in banjo style. In short you may play six notes instead of three.

No. 3 is an exercise in which the tremolo changes from one string to another which will demand a careful practice.

When chords should be played with the tremolo they are simply marked trem.

When the chord consists of four notes, the lower ones will be written with the stem downwards and the tremolo should be played with the thumb.

To play such a tremolo properly and rapidly is very difficult, and many to avoid practice play such a chord with one finger only, but the effect obtained by playing the lower notes with the thumb and the upper one with the fore-finger is much better.

6061 LES

FIRST TREMOLO.

The so-called tremolo, a better name for which is SOSTENUTO, that is "sustained", is one of the most effective methods of playing the banjo, and it is also one which requires considerable time and practice to perfect. By the use of the tremolo it is possible to get a sustained effect on the banjo, and also to pick an accompaniment at the same time.

The position of the hand was shown in a previous lesson, and also a few directions given for the practice of this movement. It is possible to tremolo one, two, three and even four strings, although the style is different when employing four strings. The tips of the 2nd and 3rd fingers are placed rather firmly on the head, as shown in the cut, and the little finger lightly caught behind the third, just so as to keep it still. The second and third fingers must be held staight enough so that the first finger, as it hangs loosely, will just reach the string.

First straighten out the finger, as shown in the cut, then double it in toward the palm of the hand, moving it, however, only from the second joint. This stroke must not be a "pick" in any sense, but just a very light brush across the string. After the finger has been brought in toward the palm, straighten it out again with a very quick motion, almost as if snapping something. This outward stroke must be just as prominent as the other, although neither needs to be at all loud, at least at present.

By the way, all this practice should be done on the first string, because the position is a little different when tremoloing on any of the other strings. It is very important that the movement all comes from the second joint. The first exercise on the accompanying sheet shows how to start the practice of the tremolo. You will notice that there are just four sixteenth notes to be played to each beat, and the 1st note will be made with the inward stroke, the 2nd with the outward, and so on. This should be played very slowly at first and gradually increased until it can be done rapidly. In the 2nd exercise, the finger must go through the same operation, but the strokes should not be measured or numbered. All that is necessary is to make the finger move as rapidly as convenient during the four beats necessary for each note. This is the real tremolo, while the first exercise is just a preparation for it. Of course it is necessary to take the E in the third measure of No. 2 on the first string, since the 5th string cannot conveniently be used.

In a later lesson the tremolo on the other strings will be introduced. The two pieces on this sheet are given for the purpose of making you acquainted with what is known as "rag time".

The ordinary musical term for this kind of time is SYNCOPATION, but when it predominates in a piece it is usually called rag time.

The peculiar feature is that the accent in some of the measures comes in an unusual place, thus giving it a somewhat ragged effect. Since the majority of this class of music is written in 2/4 time, it is always best to count it as if it were 4/8, thus giving a beat to every 8th note.

This will, of course, mean that 16th notes will be counted ONE-AND, or whatever the case may be. The titles of these two pieces are intended to indicate their character. It is very essential that in counting this kind of time, every note has a word, since it is almost impossible to get it even any other way. Be very careful also to follow the right hand fingering. There are two places in the 1st piece where it can be fingered two ways. Practice them both. The 1st and 5th measures are exactly alike. Be sure to notice all the ties.

B.

SECOND TREMOLO.

If the previous lesson on the tremolo has been mastered, the first exercise in this lesson should not offer any difficulties, since it is all done on the first string. You will notice that nothing has been said about using the thumb to pick an accompaniment, as yet. This is because it is better to give the first finger a thorough training first.

All the exercises in this lesson must be taken very slowly, counting the time very evenly, as indicated by the signature. There is one new idea introduced this time and that is what is called phrasing. This really means PUNCTUATING the music, and is even more necessary when using the tremolo than in ordinary picking. The curved line, called a slur, covering the first four measures of No. 1, indicates that these four measures form a little phrase or sentence by themselves, and that at the end a little break should be made in the tremolo, similar to the comma in a poem, but that there is not the slightest break DURING the four measures.

It is also very essential that you follow the left hand fingering as marked, since it would be awkward in any other way. The dash between two figures means that the finger must be pushed or drawn along the string to the next note without being lifted, and, of course, the tremolo must not stop during this slide. If this is carefully attended to, it produces one of the most beautiful effects that is possible on a stringed instrument- what is known as the portamento. The whole secret is never to let the finger leave the string, unless to play an open string. In the fourth measure, the dash following the figure 2 means that this finger is drawn backward over the first fret so that the effect is just the same, even though the next note is an open string.

You will notice that the 2nd exercise is all on the second string. This will require considerable shifting, but you should be familiar with all the different strings and positions, and this will be excellent practice. When using the tremolo on any other string than the first, it is necessary to bring the hand a little further back over the strings, allowing the second and third fingers to touch the first string. The wrist should be arched a trifle more than for the first string, so that the back of the nail of the first finger always strikes against the next higher string. This, of course, means that the finger cannot straighten out quite so much as on the 1st string, though it can double into the palm of the hand just as much.

You will be much more sure of always striking the right string and never striking two instead of one, if you follow this rule carefully.

It is also advisable to tilt the hand slightly over toward the thumb. No. 3, which is a familiar melody, is to be played entirely on the third string. You will notice a little mark in the tenth measure of the 2nd exercise. This means that there must be a slight break in the tremolo between the two B's. If you do not make a slight stop here, the effect will be that of one long note of three beats. Similar places are apt to occur very often, and may not always be marked, so you must be looking for them. It is a good plan to rest the thumb on one of the lower strings while using the first finger, although it is sometimes held against the upper part of the finger. Since it must eventually be used in picking the string, it is well to keep it within reach.

Copyright MCMIX by U. S. SCHOOL OF MUSIC, N. Y. C.

FOURTH TREMOLO.

Even though the first finger is able to do the regular tremolo fairly well by this time, it is better to go back to the slow stroke when you first attempt to pick with the thumb at the same time, since there is sure disaster ahead, unless you go at it this way. As you start the first exercise, make the first stroke with the finger come at the very same instant that the thumb picks the bass note. Then, of course, the finger goes on with the rest of the measure, the same as previously.

Each measure should be repeated several times before going on to the next. The important point to be remembered is that the thumb and finger start exactly together, and also that there is no break in the regular motion of the finger when it is time for the thumb to pick again. This latter is, of course, the hard thing to do. In the second exercise, the movement is the same, only that the thumb has to work twice as fast, while in the fourth, the finger goes twice as fast.

These exercises will accustom the finger and thumb to work together, and in the next lesson you will get some exercises with the regular tremolo, and the thumb picking an accompaniment. The old melody which is given this time will not cause you any special difficulty if you watch the fingering carefully for both hands. You must also count six to each measure, giving one beat to each eighth note, two to a quarter, three to a dotted quarter, and playing two 16ths to one beat. The respective rests of course have the same time as the notes. The right hand fingering is very important, since it will be very hard to bring it up to the required tempo unless you alternate the fingers on the quick notes as indicated.

You must also give a very marked accent to the first and fourth beats of every measure. This is always true of 6/8 time. In the third measure there is a grace note, the little note written just before the third B. This note does not take any time of itself, but is picked exactly with the E, and then, as the slur indicates, the finger is immediately snapped off the string, thus picking the B. It is done so quickly that the effect is almost the same as if the grace note were not there. At the beginning of the 2nd strain, after the double bar, the 5th barre is taken and kept for three and a half measures, so that all the notes are made with the hand in this position. This, of course, means that some of the notes which you have been accustomed to get on the 1st string must now be taken on the 2nd. When you get accustomed to the fingering, this must be played quite fast.

B.

FIFTH TREMOLO.

In this lesson we have a practical application of the principles which you have had before, that is, the combination of the regular tremolo and the use of the thumb at the same time. If you have mastered the previous lessons on this subject, you should have no difficulty now in keeping up the motion of the 1st finger for quite a long time and you should also be able to bring in the thumb at regular intervals, although of course in the previous lessons, there were a regular number of strokes for the finger. Now, however, you must keep the tremolo very regular, making it quite rapid, and not allowing a sign of a break when the thumb touches the lower string.

The best way to practice all these exercises will be to place the thumb very carefully on the string, but not to pick it, at first. This will be even harder to do than if it were picked, but the object is to train the thumb to work independently of the finger, and by practicing this way, the whole attention can be concentrated on the finger, so that any little break will be readily noticed. After the exercises have all been practiced this way, it is time to pick the notes in the ordinary way.

You will notice that there is one measure of the straight tremolo before the thumb begins, in the first exercise. This gives the finger a chance to get well under way. Now, after the first four beats, have the thumb very near the A string, so as not to have any lost motion, and exactly on the first beat of the measure, pick the string very easily, at the same time trying to have the stroke of the tremolo an INWARD stroke, so that the thumb and finger really pick toward each other at this instant. After picking this note, keep the thumb rather close to the strings and all ready for the next note, 4 beats away. At the end of the exercise, stop the tremolo at the same instant you pick the last bass note, although it should not stop with an accent. Rather, let it die away, so that the last strokes are hardly audible.

The 2nd and 3rd exercises are along the same line, only that the thumb has to work a little faster. They must all be played very slowly for some time, and be very sure that there is no perceptible break in the tremolo. The slurs or ties connecting the notes indicate this. You must also be careful to pick the bass notes very lightly, since an accompaniment must never cover up a melody.

"The Widower", which you may recognize as a distortion of "The Merry Widow", gives a chance for some position work, and the melody must be played very smoothly, making slight breaks in the tremolo where the slurs over the notes indicate it. When the thumb gets accustomed to picking rapidly, this may be taken quite fast. Be sure to keep the accompaniment subdued.

B.

SIXTH TREMOLO.

The particular object of the first exercise in this lesson is to develop the speed of the thumb, which, as you will see, has to play just half as fast as the finger. Since this is not a strict tremolo, you will have no trouble in making the finger go twice as fast as the thumb, for, of course, the finger can work both ways, while the thumb can only pick in one direction.

Number 2 is an exercise in repeated notes, which is sometimes called tremolo, but it would have to be played very fast indeed to sound much like the regular tremolo. It is a very useful study, however, and is very often met with in banjo music. The sixteenth notes should be played rather softly, since the melody is in the bass notes, which are all played with the thumb.

Number 3 is rather more difficult, since the tremolo, or movement of the right hand is continually changing from one string to another. This must be done with as little interruption as possible, and you should always try to have the back of the nail strike against the next string when tremoloing on any other string than the first.

Number 4 introduces a style of chord playing which is used occasionally in banjo music, or at least could be, with good effect. Since it is possible to hold the hand in the same position as for the single string tremolo, and strike all four strings with the first finger, we have to adopt another method, and that is to lay the thumb down flat on the head, close to the fifth string, with the nail resting on the head, perhaps an inch from the rim. This means that the palm of the hand is turned outwards so that it is nearly perpendicular.

Now brush the side of the second finger across all four strings, allowing the side of the finger, near the nail, to touch the strings. The 2nd line of the exercise shows how the chords may be played at first, although they should afterwards be played with a rapid tremolo, the same as the single strings. In this particular style, the finger swings from the 3rd or knuckle joint, the whole finger thus being used. This style will be introduced a little later in a well known composition.

NOV 1 1908

B. SEVENTH TREMOLO.

The two melodies, played in tremolo and with thumb accompaniment, should not trouble you if you have thoroughly learned the previous exercises. In the first one you will notice that there are a number of barres and positions. Of course these are necessary, since the first string is being used all the way for the tremolo. These must not be played fast, for there are places in both that will be almost impossible to play if you go too fast, for instance, where the thumb has to pick the eighth notes.

In the second strain, or part of the first exercise, the word rit. is written under one measure, and over the next one the words "A Tempo". This means that you are to ritard, that is, play gradually slower, in the first measure, and come back to the original rate of speed in the next. This very often occurs in music, and is very effective, if well done.

Number 2 is peculiar in one way, and that is that the melody or "air" is first in the bass, picked with the thumb, and then tremoloed in the upper notes. In the first two, it is in the lower part, also in the four measures beginning at the fifth. The four measures between the two double bars have the melody in the upper notes, while after the second double bar, it is exactly like the first eight measures.

It is hardly necessary to remind you that all the notes with the stems turning up are able to be played tremolo, while those that turn down are picked with the thumb. It will be well to learn the first melody pretty thoroughly before you attempt the second. The tremolo is something that should be sandwiched in with the other practice, since if you practice any one style too long, you will lose ground on the others.

Don't fail to practice regularly EVERY DAY, even if it is only a short time, for it is the regular work that counts.

B.

EIGHTH TREMOLO.

This lesson is entirely in chord or double string tremolo, each number being played entirely on the strings on which it starts.

This will require considerable shifting of the left hand and you must be careful not to stop the tremolo in the least when making these changes in position.

The singing effect which the slides make is one of the most beautiful it is possible to make on the banjo, so this must be practiced very carefully. It is also very essential in making these shifts that the left hand fingers remain on the strings in going to the new position.

The fingering is marked very carefully, so you will have no difficulty in getting this straight, IF YOU FOLLOW THE MARKING.

In tremoloing two strings it is necessary to draw the hand back over the strings a little more than for the first string, but the motion of the finger is exactly the same, it being allowed to brush easily across both strings.

Be sure that the motion is entirely from the second joint of the finger, rather than from the knuckle, and also that the second and third fingers rest on the head.

The slurs over the notes show when to make a slight break in the tremolo, so you must see to it that there is no break except at the end of the slur.

In these places the end of the tremolo is very soft, and it must not stop with a little jerk or accent, as it seems very natural to do.

The first note in the new phrase or"sentence", must be accented slightly, however. These little distinctions are called phrasing, or "punctuating", and are just the little things that distinguish artistic playing from that which does not bring out the meaning of the music at all.

These three studies must be taken quite slowly, since the beautiful effect of the tremolo is entirely lost if the movement is too fast.

Indeed, in the more lively movements there is no need, nor time for the tremolo, since its main object is to sustain long notes which would otherwise stop vibrating long before the next note was played.

In No. 3 it is necessary to bring the hand and fingers well over the strings, in fact, so that the second and third fingers press tightly against the first string. The movement of the finger must be very even and quite rapid.

Make the effect as much like a chord of two notes, played on the organ, as possible.

B. TWO MELODIES FOR THE TREMOLO.

We show you on the 2nd half of the 2nd staff how to play this execise. It is not an easy one and the difficulty consists in picking the notes, the stems of which are turned downwards, properly with the thumb while the 1st finger performs the tremolo for the notes with the stems turned upwards.

As illustrated on the 2nd half of the 2nd staff you are only asked to make an 8th note tremolo at first. For a half note you will touch the string 4 times with the finger-tip.

When you are able to play the exercise in this manner, then you may attempt to play a 16th note tremolo and ultimately even a 32nd note tremolo.

It is very important that the left hand should work independently. By this we mean that you must press the strings down at the frets with strength and continuously at the very same place.

If a string be stopped once in the middle of 2 frets and once nearer to the fret the intonation will of course not be the same.

Barrees occur continuously and in the 1st and 2nd measure, the fingers are marked whereas in the 4th measure of the 4th staff a B has been printed which of course is not needed.

Although you have 2 different melodies, we would not advise you to try both the 1st day and it will even perhaps be better not to try the 2nd at all umtil the 1st one has been thoroughly learned.

Devote as much time as you wish to the study of the tremolo daily while repeating other pieces that you have.

You certainly must have noticed that you are able to play those that you have commited to memory with much more facility and with better execution than such for which you have to use the notes.

N. B. When writing always mention instrument. Confine your questions to ONE LESSON ONLY. Give name of lesson, number of staff, number of measure, and be brief. Give full name and address.

MAY DAY WALTZ.

JAN 21 1910

Exercise No. 1 is a pretty little melody in which the chords must be well accented, since they contain the "air" or tune. The little marks over the first few measures indicate this. You will also notice the two x's under the first measure. These mean that the thumb must slide from the bass string to the third and rest against it for an instant, until it is time to pick the following chord. This applies to every measure all through which has the same succession. There is also a measure toward the end in which the first two fingers of the right hand alter nate in taking two of the notes. No. 2 is a simple little exercise and needs no comment at all, except that you must be careful about keeping strict time and accenting the first beat in every measure.

No. 3 is not m ch more difficult, although there is an example in the third measure, and also again later, where the second finger of the right hand has to be used on the second string. This does not often happen, but at times it is much more convenient to do this than to use any other finger, and there is no reason why it should not be done.

In the third measure from the end it will be necessary to throw the wrist out somewhat away from the neck of the instrument in order to reach the D# which the key of E requires. This one sharp is the only difference between this key and the key of A. In all three of these exercises you must pay particular attention to the accent, which always falls on the first beat in the measure, and nowhere else in 3/4, or what is often called waltz time.

NOTICE—When writing, or returning written exercises DO NOT FAIL to give COMPLETE name and address. Also mention instrument and name of last lesson received.

APR -2

B.

AMERICAN GUILD.

This two-step will form excellent practice in positions.

It is not much more difficult to play in a higher position than in the first.

The work of the right hand is exactly the same and the work of left hand almost alike to the first position; you must simply be well acquainted with the names of the frets between the rim of the banjo and the note.

When you play in a higher position, open strings are frequently used to facilitate execution.

This march is carefully fingered and carefully marked for positions and you will therefore simply have to look at the music and follow our old rule of instructions to begin practice in an exceedingly slow tempo.

Pick every string at first with the same strength and leave expression alone until you play every note correctly.

The figures above the dots indicate the fingers of the left hand which are to be used. Occasionally, you will find dots which indicate the right hand fingers.

As this piece offers considerable difficulty as far as execution is concerned and you will certainly not be able to learn it properly in one week, it would count for two lessons.

B.

THE SENTINEL.

To play the 1st part of this march in correct time it will be best to divide each measure into 12 parts of time, counts or beats, each representing a 16th note or rest.

It is self-understood that while practicing a piece the notes get a much longer time value than when it has been learned.

Always look a piece over before you begin to play and try to form an idea how it will sound.

Chords marked with a waved line are played from the lowest note upwards and in very rapid succession.

Play in such a manner that the highest note falls strictly on the count. You must therefore begin to play the lower notes while your lips get ready to count. As soon as the lowest note has been played with the thumb it must be placed against the short string to be ready to pull it on time. The chord gets of course 2 counts, the words "one and", for the rest you count "two and", then the other notes follow.

When the same note is played several times, you change the fingers of the right hand, begin with the 2nd finger and change off with the first.

The 1st 16 measures should be repeated. Between the 1st part the word "Fine" and the last which is written in the key of D, there is a drum call. Any notes might be written for the same. It is not played on a string but with the finger-tips on the head of the banjo imitating a drum.

The word "bis" over the last measure of the 7th staff signifies that it should be played twice.

The long note which begins the last part, the F# which is tied to the next must be picked vigorously in order that it be heard for the time of the whole measure. Later on you may play such a note with the tremolo.

In the 5th measure of the 10th staff there are some small notes which may be put in or left out according to the ability of the performer.

Compare the 1st measure of the last staff with the 6th which is not written in the same manner, but played exactly alike.

This piece does not end at the bottom of the page. D. C. al Fine stands for Da Capo al Fine and signifies that you repeat from the beginning and end at the double bar of the 7th staff.

N. B. When writing always mention instrument. Confine your questions to ONE LESSON ONLY. Give name of lesson, number of staff, number of measure, and be brief. Give full name and address.

B. Virginia Reel.

This lesson is not always used as the 15th because the Banjo course is being revised and new lessons are printed.

It introduces first the scale of E, and then the scale of C sharp minor which has the same signature: F sharp, C# G# and D#, but in every minor scale the 7th degree must be raised a half tone by an accidental.

In the scale of C sharp minor the 7th degree is B#.

No. 3 is the scale of B and No.4 gives you two chords, which occur more often than any other in this key. The notes F sharp, A sharp and C sharp are made by a barre at the 2nd fret. press the 1st finger firmly across the finger-board.

No. 5 is the scale of G sharp minor, the same signature as B and as the 7th degree has already been raised a half tone by the signature a double sharp is used to raise it another half tone.

To play pieces that are written in the key of B the 4th string is usually tuned to the note B instead of A as it will be much easier to reach other notes on the bass string. All the notes are naturally found 2 frets nearer to the not than when the string is tuned to A.

No. 6 gives you some chord practice in the key of C# minor. Note. the a ccidental B sharp.

After you have studied the scales and chords, you will use the Virginia Reel as recreation, and at the same time it is an excellent study for quick work with the right hand as a reel must be played rather fast.

B. CARRY ME BACK TO TENNESSEE.

You receive a song for this lesson as an accompaniment practice in the key of A. Play the scale of A several times before you begin this song, naming each note as you play it thus:- A-B-C#-D-E-F#-G#-A. Of course there is no music printed for this scale but you are supposed to play it from memory.

As this song is rather easy, you may use the balance of time to play your other lessons over again and better than you did before.

If the song as written should be too low, you should learn to transpose it to the key of B, signature 5 sharps. Every note must be written and played one tone higher. First play the scale of B several times, naming each note as you play it thus:-B-C#-D#-E-F#-G#-A#-B.

As this lesson is sent to you more as pastime than actual work, you will have an opportunity of reviewing all previous lessons.

N. B. When writing always mention instrument. Confine your questions to ONE LESSON ONLY. Give name of lesson, number of staff, number of measure, and be brief. Give full name and address.

B. OLD FOLKS AT HOME.

This song is sent to you for an accompaniment practice of a single melody.

If you do not sing you must play the melody also, the upper staff, and leave out whatever notes of the accompaniment you are not able to play.

Learn the chords by heart.

This piece is written in the key of E, signature 4 sharps.

In any other piece written in this key, the same chords will occur.

N. B. When writing always mention instrument. Confine your questions to ONE LESSON ONLY. Give name of lesson, number of staff, number of measure, and be brief. Give full name and address.

B.

BLUE BELLS OF SCOTLAND & VARIATIONS.

When a piece of music is written in the key of E, the bass string is generally tuned to B, a tone higher because that note will occur more frequently than A as a bass note because it is one of the notes of the common chord of E.

It is self understood that this will change the names of the frets. C# will be found at the 2nd fret and D# at the 4th. It will therefore be easier to play these notes.

Notes written above each other or on one stem are pulled at the same time unless a waved line is printed in front when the strings are pulled in very rapid succession from the lowest upwards.

In the 3rd measure the note with a stem turned down is printed as a half note which simply signifies that it should be heard for the length of two quarters and that string must therefore be pulled vigorously.

Whenever the note E on the 4th space is printed with an extra stem and little hook, or marked with a cross, this signifies that the thumb plays it on the 5th string.

After the 3rd staff you have the same melody with variations. This variation is in triplets. The quarter note has been divided into 3 parts of time instead of 2.

There is no specially shaped note to show this. We simply use the 8th note and connect the stems of each group of 3 by a heavy line.

At the end of the 1st measure of the 2nd staff, a slur connects the notes D# and B. This signifies that the B is played simply snapping the string with the little finger of the left hand.

In the following measure the note B is slurred to C# and C# to D# which shows that the latter two notes are not pulled with the right hand but are played by merely striking the string vigorously with the fingers of the left hand.

This should of course be done when similar passages occur.

A dot and curve over a double bar shows the end of a piece.

The variation does not end at the bottom of a page, you have to repeat and end at the 3rd staff.

In the last measure of the 4th staff, the group of notes is marked B and this signifies that a barrce is to be used. The 1st finger presses the 1st and 2nd string at the 2nd fret.

N. B. When writing always mention instrument. Confine your questions to ONE LESSON ONLY. Give name of lesson, number of staff, number of measure, and be brief. Give full name and address.

B. LA MANDOLINATA.

This very popular selection looks at first sight quite easy but just on account of this you may be tempted to play carelessly, parts which require special attention.

The 1st measure after the double bar for instance, should be played in the 5th position. Then you will be able to play the F# easily, whereas, should you begin in the 1st position, you would have to jump to move with your left hand, which would not produce as smooth an effect. By playing the E on the 5th string, your left hand gets time to return to the 1st position.

The F# which follows E# in the 1st measure of the 2nd staff is best played with the left hand only by merely striking the string with the 2nd finger without picking it with the right hand.

To play this selection with expression, we would suggest to play the chords in the last measure of the 3rd staff and the 1st of the next staff with the finger-nails and those that follow in the usual manner or vice versa.

You may play the strain of two measures softly at first and repeat them with more strength.

Give your particular attention to the double notes on the 7th staff. They are not difficult for the left hand because it has only to move one fret. Press the strings vigorously against the finger-board and pull them forcibly with the right hand but avoid pulling the strings upwards.

It would be useless to tell you that the end is not at the bottom of the page but at the end of the 6th staff.

N. B. When writing always mention instrument. Confine your questions to ONE LESSON ONLY. Give name of lesson, number of staff, number of measure, and be brief. Give full name and address.

B.

LONG LONG AGO.

The exercise in positions is of the greatest importance.

Passages such as they are given in this study occur frequently in good banjo music and should therefore be practiced patiently.

They will improve the execution more than if you play a hundred easy marches, schottisches, etc.

What they require more than anything else is patience. By thinking of the frets which must be used BEFORE you allow the fingers to play, you will acquire a knowledge of the key-board which will give you confidence and will enable you to read new pieces with ease.

To read, means not merely to see what should be played, but to play at the same time.

There is no speed limit to the exercise. Keep at it until you can play it very fast.

"Long Long Ago" is to be used as a tremolo exercise. Play the notes with the stems turned up with tremolo.

All the lower notes are to be played with the thumb which will have to pull the 2nd string as well as the 3rd and frequently the 5th, for instance in the 2nd measure.

You might play the E on the 2nd string by stopping it at the 8th fret.

N. B. When writing always mention instrument. Confine your questions to ONE LESSON ONLY. Give name of lesson, number of staff, number of measure, and be brief. Give full name and address.

B. The Aurora Galop.

As this piece is to be played quite rapidly to be effective, it will prove excellent practice.

The second E of the four starting notes is to be played on the 5th string and whenever the same passage occurs.

The harmonic is played at the 12th fret of the E string or at the 18th fret of the fifth string.

In the first strain of the Galop , you have syncopation; the accent falls on the second half of the first beat. Be careful to pull the chords vigorously.

A good many things occur which demand special execution, for instance the grace note in the 9th measure of the second staff which is picked with the right hand whereas the C sharp that follows is only played with the left hand finger.

The two with the slur above the B in the first measure of the third staff signifies that the string is to be snapped with the left hand finger only.

In the next part, you have a melody on the bass string, which if played properly is very effective.

We would attract your particular attention to the first measure of the Trio as there are quite a number of notes to be played to the measure.

In short, read everything that is printed carefully and do not play half ways right but insist upon your fingers doing everything that is marked on the page.

B.

HAIL COLUMBIA.

We send you 2 national airs which you should commit to memory. They are excellent chord and position exercises. The 1st chord is different from the average chord, because there are 2 notes for the bass string.

The C# is played by the left hand only. The little finger strikes the string vigorously and immediately after the string has been pulled.

The other notes are also played in rapid succession, pulling the strings in the ordinary manner or gliding over them with the finger nails. The next chord deserves special attention and right here we will settle a question about right hand fingering.

The average performer will pull the strings with the thumb, 1st and 2nd finger. The student who desires to be able to use the 3 fingers of the right hand instead of only 2, will pull the strings with 1st, 2nd and 3rd finger, reserving the thumb for a possible 4th note.

We recommend to your particular attention measures such as the 1st of the 2nd staff. This refers to the bass notes which must be made distinct.

Use the 5th string for the note E on the 4th space whenever this renders the execution easier.

When playing the 3rd measure of the 3rd staff you should change from 1st and 2nd to 2nd and 3rd finger.

Another remark about right hand fingering: change between 1st finger and thumb to play the 1st 7 notes of the "Wacht am Rhein", and do so always for similar melodies in single notes which are played on the 4th and 3rd string or the 4th string only.

N. B. When writing always mention instrument. Confine your questions to ONE LESSON ONLY. Give name of lesson, number of staff, number of measure, and be brief. Give full name and address.

B. THE MARCH OF THE PEOPLE.

You may have looked at the music first and thought that a mistake has been made, but it is not so.

You may hear someone play a piece on a piano or organ and may like it; then will try to get it and will learn that it is not published for the banjo.

This should not be a reason for you not to be able to play it.

Many pieces are not published in the keys which are used for the banjo, and for this reason, we send you a part of the "Peoples March" for piano in the key of Bb and another part in Eb.

Such a piece can be very easily arranged for banjo. You will simply change the signature of Bb to the key of B, which is 5 sharps as illustrated at the bottom of the page.

If you have not yet learned to read notes in the G clef, it will only take you a few minutes to do so.

The F clef (an inverted C and 2 dots over and under the 4th line) gives the name F to the 4th line and it will be an easy matter to derive therefrom all the names of the other lines and spaces.

Then you use the treble of the piano part and read or play at first, the melody notes only, and gradually you add some chords, according to your ability.

After the double bar in the 1st measure, you find in the piano part, the note C#. As in the key of B, the note C is raised by the signature, you raise that C# another half tone higher by a double sharp.

The part in Eb is very easily arranged for banjo by changing to the key of E, 4 sharps.

You will notice a line drawn through C after the signature, through the common time mark. This line signifies that instead of playing in regular 4/4 time, you play faster. You may use 4/8 time. The notes do not get the usual value of time.

It will of course be more difficult to arrange the piece for banjo when you change to a higher or lower key, because the melody may lay too high or too low for the banjo by merely changing the signature.

For this work you will receive a special lesson some time in the near future.

N. B. When writing always mention instrument. Confine your questions to ONE LESSON ONLY. Give name of lesson, number of staff, number of measure and be brief. Give full name and address.

B.

A JIG.

This is very good exercise as a jig is to be played in rather rapid tempo.

The figures above notes refer to the fingers of the left hand.

The cross above the note E written on the fourth space always signifies that the short string should be used.

When a curved line connects two notes, this signifies that the second note should be played with the left hand only.

The A in the second measure for instance is played by striking the string with the first finger of the left hand.

The curved line which you find occasionally under a group of 3 notes for instance in the 2nd measure of the second staff, signifies that you should use the Banjo style of execution. Close the fingers of the right hand and play the three notes with the finger nail of the first finger by passing swifty over the strings.

The work of the thumb is very important in music of this style. It must always be placed in anticipation against the string which is going to be used. You must therefore, look at the notes ahead.

To enable you to play very rapidly, the strings are frequently pulled with the left hand finger only, for instance the G sharp, the second measure, third staff.

The figure 1 and the dot under a note which appears at the beginning indicates a hammer movement. (The string is struck with the fingernail).

The string must be pulled forcibly with the right hand finger.

Be careful about your execution, of passages such as the last measure of the fifth staff where the G sharp is of course played on the third string.

The 4 over the note A of the third measure of the third staff signifies that the fourth string should be pulled wih the little finger of the left hand.

Play carefully the fourth measure of the fourth staff where syncopation, after beat, occurs.

N. B. When writing always mention instrument. Confine your questions to ONE LESSON ONLY. Give name of lesson, number of staff, number of measure, and be brief. Give full name and address.

Copyright 1907 by U. S. SCHOOL OF MUSIC.

FEB 27 1909

B. THE DEVIL'S MARCH.

Von Suppe.

You will probably play this march in a rather fast tempo and you will not get very far before you will have to play slower.

We will therefore advise you to begin in very slow time, counting aloud for every measure: 1 & 2 & 3 & 4 &.

When you will be through learning it carefully, then it will be time enough to ask your fingers to play faster.

The octaves in the 2nd measure alone form a special study.

The trill in the 3rd measure is also an opportunity for technical work. It is formed by the notes G# and A and may be played in two different manners. You may pull the string for the G# and produce the A by striking the string with a finger of the left hand only or you may pull the string for both notes by changing fingers of the right hand.

The same is to be applied to all the trills.

It is self-understood that when you have runs to play, you should make use frequently of the "snap". This refers to the downward runs in which the higher note is to be played by pulling the string and the one that follows, if on the same string, is merely pulled by the fingers of the left hand.

For upward runs, the higher note on the same string is played by a tap of the left hand finger only.

Although you are not expected to learn this lesson in one week unless you have very much time for practice, it only counts for one and it is left to you how much time it will take you to learn it properly.

N. B. When writing always mention instrument. Confine your questions to ONE LESSON ONLY. Give name of lesson, number of staff, number of measure, and be brief. Give full name and address.

MAR 6 1909

B. SELECTION FROM IL TROVATORE.

First Lesson.

A succession of chords of one key which blend nicely and end with the common chord is called a Cadence. No. 1.

The chords of No. 1 should be looked at carefully and when the position of every note on the finger-board has been found, then play.

No. 2 is a modulation from the key of C to G. A modulation is a change of key.

The 7th degree of a scale is called the LEADING note because it is only a half tone lower than the 8th, which is the key-note.

The student who reads carefully will see, before playing that a change will occur by the F sharp in the 2nd chord of No. 2.

When PLAYING this chord the ears will crave for G and the next chord is the common chord of G.

The modulation is therefore already accomplished and the chords which follow are merely such as could be used in the key of C.

No. 3 is a modulation from C to A Minor and might as well be one to A (major). It is superfluous to mention the word major.

You might as well play C sharp in the last chord.

No. 4 is a Cadence in E flat, a key in which banjo music is never written, but it is instructive work to find the names of the frets for notes with flats, notes that are lowered a half tone.

There is no reason why a student on the banjo should not learn to play another string instrument and we give you instruction which will enable you to do so without any further assistance.

No. 5 and 6 are modulations to be played with the SAME signature, 3 flats.

The introduction of A natural leads to the key of B flat.

The selection from Il Travatore is a pretty number to add to your repertoire. The chords marked Dr may be played either with the thumb or the fingernails and near the bridge.

The first part in A minor should be played slowly and softly. It is the death scene in the Opera.

Loud melody notes such as the E in the 17th measure should be played with tremolo and when doing so the accompaniment notes are played with the thumb only, passing over the two strings.

If you have any doubt about the time, count: 1 & & 2 & & 3 & & 4 & & for every measure of the second part.

It is written in 12 eighth time.

B.

IL TROVATORE.
Selection No. 2.

MAR 18 1909

This is a selection of airs from an Opera written by Verdi, a famous Italian composer. "The Troubadour" is the English word.

An Opera is a dream set to music. The actors sing instead of speaking.

The plot of an Opera was always a dramatic one. Some one or several of the poor actors were killed. Carmen and La Traviata are well known Operas of this kind.

When the story contained any amusing feature at all, it was called a Comic Opera, such as Martha, The Barber of Seville, Filaro's Wedding.

An Opera bouffe is entirely comical. It is one in which the actors introduce much comedy.

Operas contain a large number of melodies of different grades. It is therefore not sufficient to say, "I have played Il Trovatore" but "a selection from Il Trovatore", giving the name and opus of the composer.

Arrangements of well known Operas do not contain the complete work, but the melodies which are most popular. If the complete Opera is desired the score must be purchased.

To every Opera there is an overture which is played before the curtain rises. The composer introduces one or several of the most striking melodies of the Opera.

Selections of different airs are also called Potpurri.

Such music is as well adapted for study as exercises because it is written by good musicians and contains instructive material concealed under winning form.

The same musical compositions are played by virtuosos for years and people pay high prices to hear them over and over again.

Good music can not be thoroughly appreciated the first time and the best performers seldom play a difficult composition twice exactly alike.

This selection begins on the 3rd beat of a measure. Avoid making the 1st note too prominent.

The first notes to be played with a noticeable accent are the B's in the 2nd measure. The beginning is NOT the 1st measure.

Play the B of the 1st triplet on the 2nd string, striking it with the left hand finger only. Snap the A and the G#.

When learned, this piece must be played rather fast: four 8th notes to one beat of the pulse.

Use the 1st and 2nd finger to play the 2nd measure of the 4th staff. Both hands must work well together to produce the proper effect. The grace note must be made very short and the C# must be struck vigorously with the middle finger.

There is plenty of instructive work in this lesson and it requires masterly execution to be effective.

N. B. When writing always mention instrument. Confine your questions to ONE LESSON ONLY. Give name of lesson, number of staff, number of measure, and be brief. Give full name and address.

MAR 1 9 1084

B.

IL TROVATORE.
NO. 3.

In this lesson you have some trills to be played while another note on another string must be sustained, and this requires very careful practice.

The trill over the note C# in the 3rd measure should consist of four notes, but if your fingers have not received the necessary training, then two notes may be sufficient, C# and D.

If you practice to make a very rapid trill, the higher note of the two, is made with the left hand finger only. Such a trill properly executed is very effective, but the two hands must work well together.

The note E on the 4th space is played on the 5th string whenever this will render the execution easier, whereas it will of course always have to be played on the 1st string whenever some other note has to be played on the 3rd or 4th.

There is a fine trill exercise beginning with the 4th measure of the 8th staff. Such a trill can also be performed with a tremolo execution, namely using the 1st finger of the right hand only, brushing over the string forward and backward with the finger-tip.

Here again the tapping of the string with the left hand finger must of course coincide with the 2nd movement of the right hand finger.

In order to bring in the four small notes in the 4th measure of the last staff, the 1st note C# is of course not played as an 8th but as a 32nd like the others.

Instead of printing these four notes there might simply be the sign of the turn or grupetto.

It is useless to repeat that all additional notes printed small, such as occur in the 2nd page, must never disturb the time value of the measure.

The melody note, always loses enough of its time value to add the small notes.

B.

ARKANSAS TRAVELER.

This lesson can be played in the Guitar style as you have been instructed to play all other lessons but you may also study the regular old fashioned banjo style.

This consists of using the thumb and first finger of the right hand only.

The waved line under the notes indicates that they are to be played by a swift stroke of the fingernail of the right hand forefinger, combined with the thumb which of course plays the last note on the 5th string. This refers to the very first four notes.

The left hand assists the right by snapping the strings and by playing notes alone.

This signifies that you strike the string very forcibly with the left hand finger to produce the sound without pulling the string with the right.

You will notice that the thumb of the right hand frequently pulls the second and third string which is indicated by a cross.

To become familiar with this style of playing you must play one or two measures very slowly. It is a very good style to use for marches and quick-steps or jigs and reels, in fact all music similar to this lesson.

Whenever the E on the 4th space is marked with a cross, it signifies that the 5th string is to be used but the note even if not marked particularly, should be played on the short string when it renders the execution easier.

B.

IRISH WASHERWOMAN.

This lesson is really a study in technic, although the first No. is a well known and popular selection which one need never be ashamed to play on the banjo. Of course you will remember that this key requires that every D be sharped. The next thing to watch is the right hand fingering, for unless you follow this exactly as marked, you will never be able to play this at the proper tempo. Another important thing to watch is the accent, which must be brought out very strongly on the first and fourth of the eighth notes in every measure. The Presto at the beginning means very fast. About half of the second strain is played in the seventh position.

In the third and fourth measures from the end of this strain the E's are taken on the first string with the little finger, as this makes the picking more uniform than it could be any other way.

The Study will present no particular difficulties, except that it will require a good deal of practice. Be sure to follow the fingering for both hands very closely. You will notice that the first measure has A# and B# in the first group, while the second group of four notes uses C natural and B flat to represent these very same pitches.

It is the usual custom to employ sharps in an ascending melody and flats or naturals when it descends, although this custom is not always followed.

The first measure of the second strain requires a very quick change of position in the left hand, and the first finger should remain on the string during this change, since it helps to make the passage smoother. This study should also be played very rapidly. In the fourth measure of the second strain there is an example of the first finger slide or glide, which means that this finger is employed for two different strings, not being lifted between the two notes.

U. S. SCHOOL OF MUSIC, N. Y. C.

DEC 10 1909

B.

POSITIONS AND BARRÉE.

The first few drawings introduce chords which are relatively easy but nevertheless you should give them your particular attention as they demand the Barree.

You have to lay the first finger across one fret of the finger-board to produce several notes.

The bass note is of course played first and not held down while the balance of the chord is played.

The fret at which the first finger makes a note is generally called the position fret. Therefore the very first chord would be the third position or third barree.

The fourth diagram gives you a barree and position: in other words, a chord in the second position with barree.

Learn the names of the frets carefully, particularly those in higher positions which you find in number three.

No. 4 and 5 are simply exercises for the practice of some of the chords illustrated above.

For recreation we send you a little piece, "Lardy Dah" which you should use as a time exercise, counting aloud continously and dividing each measure into 16 counts in order to make sure that you will play the 16th notes at the proper time.

Count: 1 & 2 & 3 & 4 & 5 & 6 &, begin on 7 and give each 8th note the time of two counts or words.

Remember that when the same note is to be played repeatedly, you should change fingers, alternately, the first and second.

Fill Out the blanks below with the name and address of as many persons having a musical instrument or wishing to learn to play some instrument as you may know. Use but one name from the same family. Sign your name to this list of names and enclose it in a letter to us. We will then send each person our Booklet and endeavor to secure them as pupils, A certain percentage of them will enroll. A record of each name sent by you will be kept, and for each one that becomes a pupil we will allow you $1.00.

Your name will not be mentioned by us, and, as in almost every instance pupils are secured in this way, we can pay you well for the few minutes time that will be necessary. It will be greatly appreciated if you will let us hear from you at your earliest convenience.

U. S. SCHOOL OF MUSIC,

GENTLEMEN: Please send your booklet to the following:—

Name.....Street.....Town.....State.....

Name.....Street.....Town.....State.....

Name.....Street.....Town.....State.....

Name.....Street.....Town.....State.....

Name.....Street.....Town.....State.....

Name.....Street.....Town.....State.....

Name.....Street.....Town.....State.....

Name.....Street.....Town.....State.....

Name.....Street.....Town.....State.....

Name.....Street.....Town.....State.....

Name.....Street.....Town.....State.....

Name.....Street.....Town.....State.....

Name.....Street.....Town.....State.....

Name.....Street.....Town.....State.....

Name.....Street.....Town.....State.....

Sent by.....Town.....State.....

for which $1.00 will be allowed for each pupil secured from the above names, to be paid as soon as the enrollment fee has been received at our office.

U. S. SCHOOL OF MUSIC, Inc.

Date.....190..... 225 Fifth Ave., New York, N. Y.